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# AMERICAN ART NEWS.

Vol. IV. No 33

NEW YORK, JULY 14, 1906.

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## Special Announcement.

The American Art News will continue to appear monthly until Saturday, October 20, when the weekly issues will be resumed. The remaining summer monthly issues will be published on Saturdays, August 18 and September 15. These issues will contain whatever of American art news the summer months will bring, and the condensed news from European art centers of interest to American readers.

## EXHIBITIONS.

**Astor Library.**—Exhibition of color plates (wall and ceiling designs) from "Dekorations Motive der Malerzeitung." Plates from "Royal Collection of Paintings at Buckingham Palace."

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Ehrich Galleries.**—Old Masters.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**Hamburger Fres. Paris.**—Works of Art.

**Leicester Galleries, London.**—Fifty paintings by E. Boudin and A. Le Bourg. Choice English water colors.

**Lenox Library.**—Exhibition of Meissonier etchings.

**Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Powell Gallery.**—Exhibition of paintings by William Walton to June 18.

**Scholtens and Zoon Galleries, Groningen, Holland.**—Exhibition of paintings and water colors by Josef Israels to September 15.

**Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

**H. O. Watson & Co.**—Decorative works of art.

Rutherford Stuyvesant, a director of the Metropolitan Museum of Art, who has been in France for the last seven months, returned recently. Mr. Stuyvesant was in Paris with J. P. Morgan and William Laffan, directors of the Museum, when Sir Caspar Purdon Clarke, head of the Museum, arrived in Paris in search of art treasures. Mr. Stuyvesant denied the published story that the Museum was making an effort to secure the Rudolph Kann collection. The price wanted is 26,000,000 francs, he said, and this was not only considered steep but was believed by the directors to be prohibitive.

A movement is on foot to build in this city a school of fine arts, under government control, on the lines of the famous Ecole des Beaux Arts in Paris. It is estimated that at least \$3,000,000 will be needed for site, building and endowment.

This movement is distinct from the plan of the ways and means committee of the Fine Arts Federation, of which John W. Alexander is chairman, to

raise at least \$3,000,000 for a United Fine Arts Building.

It is confidently expected that patrons of art in New York will contribute generously toward the endowment of the proposed school.

It was learned recently, regarding the investigation by a committee of the National Sculpture Society of the action of the board of directors of the World's Fair of St. Louis in making permanent the model of the statue of St. Louis by Charles H. Niehaus, the New York sculptor, without his consent, that Mr.

committee would be held as soon as a quorum of the council could be got together.

Announcement is made by the Pennsylvania Academy of the Fine Arts that its one hundred and second annual exhibition will be held in Philadelphia from January 19 to February 24 next. The exhibition will continue for five weeks instead of six, as formerly, the change being made for the convenience of those artists who may desire to have their works sent from the Pennsylvania exhibition direct to New York in time for the annual exhibition, to be held

but contains masterpieces in painting, bronzes and marbles, majolica, Limoges enamels, and early Flemish tapestries akin to those made for the great Dukes of Alva and those in the Escorial. The pictures number over thirty, and include examples prized by many connoisseurs. Dr. Bode unhesitatingly ascribes one portrait of a young man to Botticelli, this work having formerly been in the Frizzoni collection at Bergamo. A Virgin and Child, by Sandro's master, Fra Filippo Lippi, was once in Mr. Charles Butler's gallery. A superb portrait of a young Florentine lady by Piero Pollaiuolo, came from the Odier collection in Paris, and there are a pair of portraits, the "Grand Bâtard," of Burgundy and his wife, modestly catalogued by Dr. Bode as of the Burgundian School, but which the Louvre authorities have striven to buy in vain. Examples, too, appear of the art of Lucas Cranach, Martin Schnaffner, Jan Mostaert, De Bles, and Hugo van der Goes.

Perhaps the richest section is that of the bronzes and marbles. There are two Mercury subjects by Cellini and many plaques by Donatello. This artist is exceptionally well represented in the Hainauer marbles, notably by a John Baptist and a Virgin and Child with Angels, formerly in the collection of Count Cosimo Alessandri, in Florence. Mention should also be made of a noble terra-cotta bust of a Bolognese warrior, executed by Antonio Pollaiuolo, gilt and colored. In the bronzes is a powerful Neptune figure by Andrea Riccio; there are, too, a remarkable John Baptist, by Francesco di San Gallo, a figure of Eve, by Peter Fischer, a late fifteenth century Venetian bust of an old woman—one of the prizes of the Spitzer collection—and statuettes and reliefs by Giovanni Bologna, Vincenzo Danti, and Tamagni. Of the majolica, suffice it to name the Casa Pirota and the Maestro Giorgio Andreoli specimens. As for the Limoges enamels, they number many rare pieces of craft worked by Nardon Penicaud (including three beautiful triptychs), Pierre Reymond, and the De Courts, and there are at least three exquisite Flanders tapestries, with subjects of The Adoration of the Kings, worked in the finest gold and silver threads, equal to the best to be found in Spain.

All the famous European collections were drawn upon in its formation, and perhaps it is the one nearest akin to the magnificent Magniac collection which was dispersed to the four quarters of the earth in 1892.

The collection will not be put on exhibition in London, but when it has been properly arranged and catalogued the doors will be thrown open to those responsible for the conduct of English museums and picture galleries. Not till they have said their last word, and had an opportunity to buy on the most favorable terms, will proposals by representatives of American and foreign institutions be entertained.

The annual exhibition of the Richmond Art Association was held from June 12 until June 26, and had its usual large attendance. The majority of the pictures hung this year were from Philadelphia artists, the picture bought with the Reid fund being Walcott's "Hare and Hounds," shown at the Philadelphia Academy.



YOUNG GIRL  
By Jenny Fontaine  
In the "Salon"

Niehaus had received less than \$2,000 for his model and several years' work.

It was said on good authority that Mr. Niehaus felt that he should receive about \$65,000, which would make possible the casting in bronze in a proper manner of this equestrian statue, which is 18 feet 6 inches high, and the erection of a granite pedestal. It is said this amount—\$65,000—should go to the sculptor to pay for casting of the model in bronze and the architectural fees, and after these expenses have been met the balance would be his compensation.

It was said that it appeared to be the intention at St. Louis to reproduce the model of the statue in permanent form by a mechanical process in a cheap way, and not to pay Mr. Niehaus adequately for his work.

A member of the National Sculpture Society said in a recent interview that a meeting of the investigating

here in March. Works entered for the Pennsylvania exhibition by New York, Boston and Philadelphia artists will be collected without charge to them.

Biondi's "Saturnalia" came under the notice of the Appellate Division of the Supreme Court recently. The sculptor was appealing from the decision against him of Justice Leventritt in his suit against the Metropolitan Museum of Art for damages because the museum did not exhibit the group.

Decision was reserved.

The celebrated Hainauer collection of the triumphs of German and Italian art in painting and sculpture, formed by the banker of that name, under the counsel of the eminent expert, Dr. Bode, of the Berlin Museum, has been purchased by Duveen Brothers, for \$1,000,000. The collection is not large,

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Most important of art happenings of the past month has been the purchase for a million dollars of the famous Hainauer collection of Berlin by Duveen Bros. This—one of the most famous collections in the world—brought together at lavish expense, and chosen under the directions of the most scientific German criticism, has been plucked from the heart of Germany by an English and American art firm. The art writers of the English press are very jubilant over the occurrence, and state that English Museums and collections will be given their pick of its treasures before any of them cross to America. We shall see as to that! It is surprising that the Berlin Museum, with its large resources, was not able to raise the sum necessary to secure the collection en bloc. It is known that following the death of its founder and owner, Herr Oscar Hainauer, some years ago, from an illness contracted in journeying, against his physician's orders, to the great Spitzer sale, that all kinds of offers have been made for the collection to his widow by German and French collectors. We congratulate the fortunate firm which has acquired this notable collection, and also England and America, which countries it will enrich. A condensed notice of the chief treasures of the collection will be found in our news columns.

The deplorable tragedy through which Mr. Stanford White has been removed from the art world of New York is to be keenly regretted, and his death is a veritable loss to the cause of art in America. A man—whatever may have been his failings along other lines—of unusual art taste, knowledge and judgment, and of rare force and energy, he did much through his work and influence in architecture and decoration, to improve the art taste of New Yorkers, and indirectly of Americans. Many of New York's "houses

beautiful" were built, furnished and adorned as to their interior under his direction. His was a well-known and welcome figure in all the dealers' galleries, and there also his loss will be severely felt, for he brought to the attention of wealthy collectors, of less knowledge and taste than he possessed, the best that the dealers had to offer. When the hysteric shriekings of the yellow press shall have happily died away, the memory of Stanford White will endure in art circles as that of a rare and forceful personality that did much for the good of the cause of art in America.

The July Bulletin issued by the Metropolitan Museum of Art is devoted as usual to recent acquisitions and loans of paintings, and other notes of interest pertaining to the Museum.

Mention is made of the Whistler "Nocturne in Green and Gold" recently presented to the Museum by Harris C. Fahnestock, one of the board of trustees. This picture is now on view at the Museum.

The acquisition of a Whistler has apparently stimulated interest in the works of the artist at the Museum, for the gift of the nocturne has been followed by a gift from F. S. Wait of the Whistler plaque in bronze by Victor Brenner.

The plaque has been placed with the collection of medals and plaques by modern artists in gallery 23. A collection of Whistler etchings, with examples of Seymour Haden and others, presented by William Loring Andrews in 1883, has been arranged in gallery 22 and shows the Museum's resources in this department, of Whistler's activities.

One of the most important loans chronicled in the Bulletin is a remarkable piece of bronze: "The Five-Story Tower" or Pagoda of Todaiji at Nara, the ancient capital of Japan, and lent to the Museum by Mr. and Mrs. E. H. Harriman, who acquired the bronze model on their recent tour through the Orient.

The model is made of bronze, silver and gold, and is four feet six inches in height and weighs about one hundred and fifty pounds.

Mr. and Mrs. Harriman have also loaned the Museum an interesting collection of Japanese figures in lacquer of dancing and playing girls.

Several examples of stained glass have been recently acquired by the Museum. Three panels of French stained glass (modern), left to the Museum by the late Mrs. Adelaide Mott Bell, are now on exhibition. The subject of the design is "The Jewish Wedding." Lucoliever Merson, a French decorative painter, executed the design, and the glass was made by Oudinot in 1885. Another panel of stained glass, of the sixteenth century and representing a knight and lady of that period, has been recently purchased through the Rogers fund.

Two hundred and twenty-nine volumes have been added to the library by purchase and donation during the past month, and there has been an increase in the attendance at the Museum of 11,696 over the month of June a year ago.

A recent cable to the N. Y. Herald states: "The British nation has received the refusal of the Hainauer collection, and has until July 16 to decide whether the splendid assemblage of art objects shall be kept in London intact or scattered over the world."

The Municipal Art Society, of Baltimore, is planning to add to the mural decorations of the Court House that was rebuilt after the fire. Theodore Marburg, who is in charge of the undertaking, wished to get the services of foreign artists, and he wrote to John La Farge asking him who the best painters for the work were.

In reply Mr. La Farge said there was a lack of French artists of any real superiority in mural painting, and suggested that if a cosmopolitan selection were desired, there were many artists of merit in other European countries. He continued in part:

"But I should not wish to have my name in any way associated with the idea of bringing over foreign artists, unless their superiority was something so marked that we could not afford to do without them. I should prefer to see at any time, an American, of moderate capacity—provided he were properly a mural painter—do the work in preference to a foreigner of no greater rank. I should even go further; I should go very far in encouraging American art. My reasons would be based on the experience of Europe. The French have developed their work by asking Frenchmen to do it. In the same way, each separate nationality has acted and in so far as they have followed this rule, they have developed the art of their country. This seems to be the fundamental law.

"You go on to say, that the course you speak of takes away a commission from some American artist. Well, this I regret. I should like to see more of Mr. Turner's work added in Baltimore, to what he has already, and the same for Mr. Blashfield. They will be honors to us all, and there are at least, at this moment of thinking, half a dozen Americans besides, who to me, are quite capable of such efforts as would continue those that I have spoken of.

"And to put my views again before you, I should prefer anyhow, to believe that our American artists are to have work in our buildings in preference to the foreigner, under almost any circumstances. I believe that when that view is firmly anchored in the minds of our architects and lovers of art, we shall be launched into the full sea of American mural painting."

At the main entrance to the new Capitol in Harrisburg, Pa., there are two huge bronze doors, which were uncovered recently. Through his love of art, Senator W. A. Clark, head of the Henry-Bonnard Bronze Company, of this city, which did the work, spent \$100,000 personally above the appropriation for bronze in the building in order that the work might be the best of its kind in the world.

There are three pieces, two doors and a transom.

Around the panels of the doors are twenty heads representing types of prominent Pennsylvania men in politics, professions and mercantile life. Among those represented are Governor Pennypacker, Senator Matthew S. Quay, Mayor Weaver, of Philadelphia, Senator W. A. Clark, now of Montana; A. J. Cassatt and Colonel A. K. McClure. The doors with the transom are sixteen feet, eight inches high and eleven feet wide.

At the top of the transom is a bust of William Penn. Beneath is a large bronze eagle, on either side of which are bas reliefs representing scenes in the early history of Pennsylvania.

On the doors are bas reliefs representing the reading of the Declaration of Independence, the first Congress, History, Education, Mining and Agriculture.

## BOSTON ART NOTES.

The annual summer exhibition given by the Copley Society opened on July 2, with one of the best collections of modern pictures ever shown by this organization. The exhibition is not entirely representative of Boston's art, as Philadelphia and New York are likewise represented.

Foremost among these moderns are Philip Hale, Arthur Hazard, Wm. Paxton of Boston and John Lambert, W. W. Gilchrist and Adolphe Borie of Philadelphia. "Glitter," by Philip Hale, is particularly clever, as is "Watching the Boat Race," by Arthur Hazard. Mr. Paxton calls his pictures "Figures in Sunlight."

Messrs. Lambert, Gilchrist and Borie are represented by strong portrait work, the "Portrait of Miss B," by Lambert, being of exceptional interest for its satisfactory color scheme. Many good portraits are shown, among them W. D. Hamilton's portrait of Mrs. James Purdon, Chas. Hopkinson's portrait of the little son of James K. Storrow, Frank Benson's remarkable painting of Mr. Isaac Bates, considered the best portrait he has yet made. Arthur Hazard's portrait of Mrs. Eleanor Lane, "A Portrait," by Denman W. Ross; Frank P. Fairbank's portrait of a brother artist, "Dana Pond," Mary L. Macomber's "Portrait of my Mother," that of Miss Lothrop, by Elizabeth Taylor Watson; Marie Danforth Page's portrait of Mr. E. R. Andrews, and others by Phebe Jenks, Miss A. Shepley, I. M. Gaugengigl, Pauline McKay, Laura P. Hills and Richard Andrew. Several portrait miniatures are also shown by Sally Cross, Evelyn Purdi, L. F. Wait, Jane Edmunds, H. R. Burdick, Jean Oliver, Alice Hart and E. L. Florence.

The exhibition is strong, too, in landscapes, Edward Redfield, Theodore Wendel and Herman D. Murphy, Harold B. Warren, Dwight Blaney, Frederic Vinton, Frank Richardson, Henry Fangel, and Carrol Tyson being well represented.

Special mention should be made of Charles H. Woodbury's group of five pictures. Of these the four marine studies are the most noticeable.

Joseph Davol sends some unusual studies of winter landscape.

Jules Breton, the landscape painter, member of the Institute and of the Academy of Fine Arts and commander in the Legion of Honor, died July 5, at the age of 79. M. Breton was the author as well of several widely read books, among them "Les Champs et la Mer," a volume of poems, to which the Academy awarded a prize; "Jeanne," a poem; an autobiography entitled "La Vie d'un Artiste," "Art et Nature," and numerous artistic criticisms.

Jules Adolphe Aimé Louis Breton was born on May 1, 1827, at Cournieres, Pas de Calais, France.

Decorated with the ribbon of the Legion of Honor in 1861, the artist was promoted to be an officer in 1867 and commander in 1889. In 1886 he was elected a member of the French Academy of Fine Arts. He was also a member of the Fine Arts Academies at Vienna and Stockholm.

Among some of the best known paintings of Breton's early prime are "La Bénédiction des Bles," "Le Rappel des Glaucuses," "Le Soir—Les Sarclouses," "Consecration de l'Eglise d'Oignies," "La Gardeuse de Dindons," "Un Grand Pardon Breton," "Les Lavandieres," "Jeune Fille Gardant des Vaches," "La Glaneuse," "Le Soir," "Les Communiantes," "La Fin du Travail," "L'Etoile du Berger" and "Les Dernieres Fleurs."



LONDON ART NOTES.

July 2, 1906.

The appointment of D. S. MacColl to the keepership of the Tate Gallery is the severest blow the Academy has yet received. Mr. MacColl, one of our most erudite critics, and a leading member of the New English Art Club, has long been the most formidable opponent to the Academy's administration of the Chantrey bequest, and his defeat of the Academy's nominee for the custodianship of the Tate Gallery, which includes the Chantrey pictures, is at once a vindication of the truth of his statements and a governmental comment on Academy methods.

The thirty-sixth exhibition of the New English Art Club will be open at the Dering Yard Galleries, 67A New Bond Street, until the end of July. It includes P. Wilson Steer's splendid "Portrait of the Artist," painted for the Uffizi Gallery, Florence, and other fine examples of his genius; three paintings of Vesuvius by C. J. Holmes, Slade Professor of Fine Art at Oxford University; a stormy landscape and a Thames scene by Prof. Frederick Brown of the Slade School; some vigorous sunny impressions by John S. Sargent; Roger Fry's well-composed and dignified "Farm in Calvados," portraits and groups by that astounding draughtsman Augustus John; and good examples of Conder, J. E. Blanche, Von Glehn, James Henry, W. Y. Macgregor, D. S. MacColl, David Muirhead, W. Rothenstein, Henry Tonks and the brothers Sickert.

The National Gallery of Melbourne, Australia, has purchased J. Buxton Knight's fine snow landscape, "The Hamlet; Winter Sunshine" from the Academy, and from the New Gallery Mark Fisher's "A Lane Antibes" and Napier Hemy's "The Bell Buoy."

At the Carfax Gallery, 24 Bury Street, St. James, will be open throughout July the most comprehensive exhibition of Blake's pictures and prints which has yet been got together.

Holman Hunt's last great picture "The Lady of Shalott" is again in view at Messrs Tooth's new galleries, 175 New Bond Street.

At Agnew's is on view the collection of mezzotint and engraved portraits purchased from the Royal Library at Windsor.

Some clever watercolors by two prominent Academy exhibitors, Harold Knight and R. Gwelo Goodman, are being shown together with Arthur Severn's watercolors at the Leicester Galleries, Leicester Square, where there may always be seen fine etchings and lithographs by Whistler, Seymour Haden, Millet, Conder, C. H. Shannon, Joseph Pennell, etc.; statuettes and bronzes by Gilbert, Toft, Pomeroy, Legros and other leading British sculptors, and water colors by De Wint, David Cox, Birket Foster, Copley Fielding, etc.

American as well as British artists will sympathize with Sir Edward Poynter in the loss he has sustained by the death of his wife, who was a sister of Lady Burne Jones and of Mrs. J. L. Kipling, mother of Rudyard.

A dozen relics of Lafayette and several documents which belonged to him were offered at auction in one lot at Christie's recently. This was disappointing to a number of Americans, who had hoped to be able to buy separate items of the collection. The first bid was \$5,000. The lot was eventually purchased for \$27,000 in the name of Jackman. The purchaser is W. V. Lidgerwood, a New Yorker, who is now a resident of London.

PARIS ART NEWS.

July 2, 1906.

The Berlin Academy of Fine Arts has just nominated Auguste Rodin ordinary correspondent member of the Academy.

The beautiful studio of the much regretted master Gérôme contains at the present moment works by M. Tkatchenko, the official painter of the Russian navy. The last one he sent to the last Paris Exposition, "Calme plat sur la Mer Noire," has been much noticed.

The City of Paris has just received from the Marquise de Landolfo-Carcano, a beautiful portrait by the painter Ricard, which can be placed in the first rank among the beautiful series Ricard painted at the close of the Empire.

M. Gulbenkian of London has just lent to the "Musée du Louvre" his admirable statue of Carpeaux "La Flore," bought for him at the "Cronier" sale.

The museum authorized temporarily to exhibit objects lent by their proprietors, has also received from M. Doisteau a beautiful collection of ivory and objects of art of the Middle Ages and of the Renaissance.

The painters, sculptors and engravers, rewarded by the "Société des Artistes Français" have voted the medals of honor in their respective sections. M. Rochegrosse has obtained the medal of honor, with 288 votes. M. Rochegrosse has sent to this year's Salon a large composition, "La Joie Rouge." The Musée du Luxembourg has his "Chevalier aux Fleurs." He decorated the Salle des Fêtes of the last Exposition. M. Focillon, with 40 votes, obtained the medal of honor for engraving, and M. Antonin Carles, with 109 votes, the medal of honor for sculpture.

The sale of the Lecomte collection at the Hotel Drouot has been concluded. The total sum realized was 483,549f. (\$96,709).

The Kotschoubey sale at the Hotel Frouot terminated with a total of 650,142f. (\$130,028), which exceeded expectations.

In the sale begun at the Durand-Ruel Gallery, of the collection of the late M. Molinier, the chief interest was in the triptych of Lucas Cranach, representing the Holy Family. The price demanded was 80,000f. (\$16,000).

The bidding was begun at 20,000f. (\$4,000) and soon reached 100,000f. (\$20,000). The last few bids were made by Baron Henri Rothschild and Ducrey. Finally the sale was made to Ducrey for 122,000f. (\$24,000). Afterward it was learned that Ducrey acted for Kleinberger, a dealer.

The Prix du Salon, or Prix National, of 10,000f. (\$2,000) has been awarded to M. Charles Hoffbauer, whose picture in the Salon this year is "Le Triomphe d'un Condottiere."

The \$70,000 art collection of the late Mrs. Harriet Lane Johnson, niece of President Buchanan, and mistress of the White House during his administration, will be preserved intact at the Smithsonian Institution in Washington, according to the decision of Justice Stafford in the District Supreme Court. Mrs. Johnston wished it to be held by the trustees of the Corcoran Art Gallery until Congress should establish a national art gallery, but Justice Stafford has decided that the Smithsonian is a national gallery in law and in fact.

Mr. and Mrs. J. Carroll Beckwith sailed on the St. Paul, June 16, for a trip to London and the continent, which will last until the middle of August. Mr. Beckwith proposes to make a study of the art gallery at Cassell, Germany.

WASHINGTON NOTES.

A remarkably interesting exhibition of etchings by Rembrandt, together with many engraved reproductions of the great master's paintings, opened recently in the Library of Congress under the auspices of the division of prints. It is the largest and most comprehensive exhibit of the kind which has ever been held in this country, and furnishes students an opportunity for study which is exceedingly rare. There are, in all, three hundred and three etchings on view, and one hundred and fifteen engravings. Among the first are specially fine impressions of the "Hundred Gilder Print," the "Three Trees," "Coppenol," "Jean Lutma," "The Mill," "Landscape with Three Towers," "Burg Master Six," "The Death of the Virgin," "Faustus," "Ecce Homo" and others, while with the latter are to be found reproductions of Rembrandt's most noted paintings.

The Corcoran Gallery of Art closed on July 1, and will not reopen until October 1. The majority of the local studios have been vacated, and though the dealers' galleries are open their business for the summer is virtually at an end.

CANADIAN ART NOTES.

At a meeting of the general assembly of the Royal Canadian Academy of Art the following officers were elected: President, G. A. Reid; vice-president, A. C. Hutchinson, secretary-treasurer, James Smith. The council for 1906-1907 is as follows: Hamilton MacCarthy, Franklin Brownell, A. H. Howard, F. M. Bell-Smith, F. S. Challenor, A. C. Patterson, Gustav Hahn, Philippe Hebert, John Hammond, J. C. Pinhey, Wm. Hope, E. Dyonnet. Mrs. Sophie Pemberton Benlands, of Victoria, B. C., was elected an Associate painter; P. Hebert an Academician sculptor; and Gustav Hahn, an Academician designer.

M. M. Frechette has recently completed a half-length life-size portrait of Andrew Carnegie for the Ottawa Public Library.

Earl Grey, the Canadian Governor General, has offered to loan his collection of paintings to the Canadian National Exhibition, to be held at Toronto.

Charles A. Schieren, the former Mayor of Brooklyn, unveiled the portrait of Emperor William at the Brooklyn Institute, June 16. The portrait, which the Kaiser presented to the institute, is an oil painting by Keinke, copying one by V. Corcos. It represents the head of the German Empire standing, leaning on his sword. He is dressed in a white uniform and his red cloak lies beside him on a chair. The picture is nine feet high and six feet wide, and has a massive gilt frame, surmounted by a golden eagle.

After Mr. Schieren unveiled the portrait it was formally presented to the institute by General von Gneist, the acting consul in New York City.

Augustus St. Gaudens, the sculptor, who is at his summer home in Cornish, N. H., and who has been in ill health for some time past, is now busily at work. He has not been confined in the house since his arrival at Cornish, a few days ago. It was denied that Mr. St. Gaudens had undergone any operation for the removal of a cancerous growth.

The death has been announced of Signor Attilio Baccani, an Italian artist who had resided in England for fifty years. Among his noteworthy portraits may be mentioned those of the Queen.

RICHMOND (IND.) ART NOTES.

The annual exhibition of the Richmond Ceramic League, one of the best known art organizations in Indiana, opened June 14, and continued until the 23rd. This was one of the most beautiful and comprehensive exhibitions of ceramic painting ever given in this part of the country and not only included work by forty local members of the league, but from a number of foreign painters as well. Among the most attractive exhibits was a champagne set, including a silver pitcher and six glasses decorated by Mrs. Laura Day, of Indianapolis, this having taken a prize at the St. Louis Exposition, and a display of the work of Paul Putzki, of Washington. The exhibitions of the League are held in the apartments of the Starr Piano Company who are extensive patrons of art, having been mainly responsible for inaugurating an annual May Musical Festival in Richmond with a series of concerts by the Thomas Orchestra. In addition to the exhibition of ceramic painting, a large collection of pictures was shown, including the work of the Richmond artists, with five canvases from J. E. Bundy, one of the best known landscapists of the Middle West; two fine examples from the brush of W. E. Cole and two from Mrs. Blanche Dougan Cole, both of Los Angeles, Mrs. Cole being the niece of Daniel G. Reid, of New York; etchings by Helleu, Pennell and Otto Schneider; a display of French, German, Spanish, Swedish, Hungarian and Swiss bookplates; a collection of old luster which had with it two of the rare "Cornwallis Jugs," in perfect condition; miniatures on ivory by Bessie Whitridge, one of the best known ceramic and miniature painters in the Middle West; some illuminated work by Ralph Fletcher Seymour, of Chicago and loaned by "The Reader Magazine," and a collection of miniature busts, bas reliefs, and figurines, modeled in plaster by Ray White, of Richmond. The Starr Piano Company arranged three concerts, which were given during the progress of the exhibition, the latter being visited by hundreds of persons from this and surrounding towns. Mrs. Lewis D. Stubbs, president of the Richmond Ceramic League, is one of the best known artists in Indiana.

WITH THE DEALERS.

The Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, are still open and are showing several examples by Manet, Monet and the usual fine collection of Barbizon paintings.

Mr. Louis Ehrich of the Ehrich Galleries, 463-465 Fifth Avenue, is making an extended tour through France, Spain, Italy and Holland, where he is collecting some valuable examples for his new galleries, which will open about September 1.

Mr. William Clausen sailed for England last Saturday to remain for several weeks.

Mr. W. H. Powell will sail for Europe this month to visit his sister, the widow of Commander Lloyd of the British navy, in her home "Comesby Hall," Yorkshire. Mr. Powell will make a tour of France and Holland, returning in the autumn to begin a series of interesting exhibitions of the works of American artists. Paul Cornoyer, now painting in England, will be among the artists to show the result of their summer's work in the Powell Gallery, 983 Sixth Avenue.

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In the last quarter of the 19th century and a little earlier, a number of the best known etchers in France were reproducing on copper the works of E. Meissonier. Impressions from a large number of the plates thus produced form part of the S. P. Avery collection in the print department of the New York Public Library. These have now been placed on view in the print galleries in the Lenox Library Building, to form the nucleus of a Meissonier exhibition which may be seen during the summer months. The etchers represented include Jacquemart, Blanc, the art critic, and others.

Two or more states of the same plate are shown in a number of instances, and in some cases several etchers have reproduced the same painting, all of which increases the value and usefulness of the exhibit as an object lesson in etching methods. The works represented range from little reproductions of the "Punchinello" to large plates such as those after "La Rixe."

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